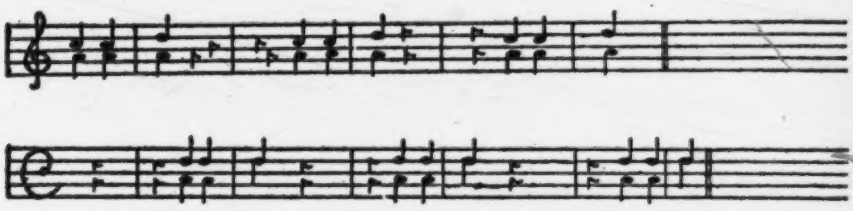
6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

533
539

Chanty No. 31 is used by sailors in making sail, and in general by men hauling on a heavy load. The first and third lines are sung by the leader, and the second and fourth are the response by the body of the men.



31

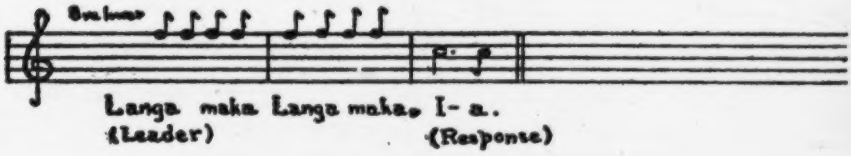
Fai la, fai la, tu,	Make sail, make sail, *tu*,
O-a.	*O-a.*
I-o-i-a e	*I-o-i-a e*,
E.	*E.*

[764]

Chanty No. 32, sung to the same tune as No. 31, was used especially in raising and lowering the stone covering of a burial vault. Chanties were sung during such tasks even at the tomb of Tui Tonga.

32

Langa maka, langa maka (sung by leader)	Raise stone, raise stone,
I-a (response by men).	*I-a.*

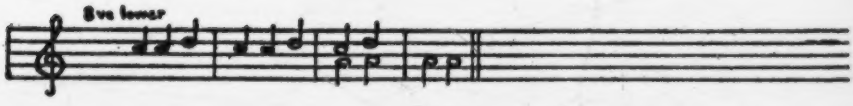


[483]
[461]

Chanty No. 33 is used in hauling heavy weights.

33

Amatu e, a mai e,
To-ho, i-o.[33] (These two lines sung by leader.)
Io. (Response by men.)



34

Lau ki Tave mo Mata-lave,	Tell of Tave and Matalave,[34]
Mo'unga moe Kolo-utu-kape.	Mountain and Koloutukape.

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

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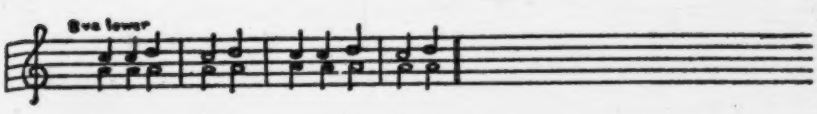
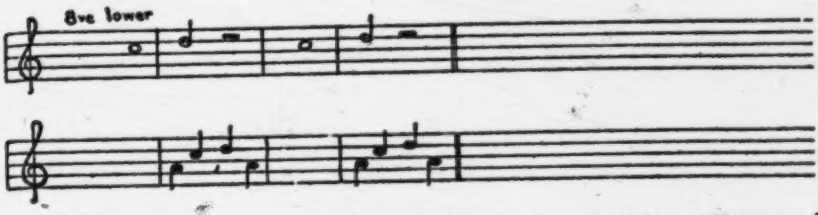


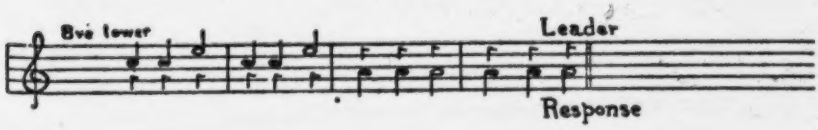
35

Hekeheka he puke;
Tongia. (Response)
Foki kovi aipe,
Tongia. (Response)

Sitting on the decking,"
Take your turn.
Keep returning badly,
Take your turn.



In two other chanties, sung by men hauling on heavy weights. "Tai-vo-vo, Tai-vo-vo" is sung by the leader. The response is "He-ae-ae a-e-a." [483]



PRESENT-DAY LOVE SONGS

The following are a few specimens of a type of composition familiar today. The direct expression of love, which was noted as absent in earlier poetry, appears, probably through the effects of foreign influence. Sweet smelling flowers are very prominent, and such images as that of the pigeon. I have seen poems in which the stars are called to aid the expression of love. 533 539 538

Difficulties may be found in making some of the pieces whose tunes are given fit the tunes. I have not aimed at giving greater precision of meter 533 539 127

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

Pages 119-120. If there be a stranger

1. This line is the refrain, sung after every line.
2. Haapuopuai, a pool on shore near Mua.
3. Talilaki, a difficult opening in the reef passed through in going by sea from Nukualofa to Mua.
4. Nukufeheaki; unidentified in this locality, is probably an islet.
5. The *mohokoi*, a tree with sweet-smelling flowers; is apparently that known to Europeans as ylang-ylang (*Cananga odorata*).
6. Apparently a woman is represented as the speaker, addressing a lover who has come over the sea, and must return to the land whence he came. Oil is given by women.
7. Vaiola and Hunibush are nicknames apparently of chiefs and lovers of the speaker's own land. She would have given the stranger oil and garlands, but these other two have prevented her, at least from giving as much as she had intended.
8. Halaleva is a road near Nukualofa, famed for the plentifulness of its fragrant plants and flowers. The women of this favored spot scent themselves by placing leaves in the *kona*, the fold of the *vala* at the waist.
9. The names mentioned in this passage are all of localities.
10. The *faonelua* is a species of *Pandanus*, very rare and highly valued. One of these trees stands in Mua, and is commonly reported to be the only one in Tonga.
11. Lapaha, a part of Mua.
12. The reference is to *funganiua*, the *sisi*, leaf girdle and skirt, with a double row (*fungani*) of plaiting entwined with flowers, at the top.
13. At Mua festivals and garlands are so common that the fragrant *sisi* is the girdle even of commoners.
14. The green in Mua, Feingakotone, is where the festivals and sporting contests (*kotone*) of the Tui Tonga were held. It is not so much a name as a descriptive title of this place, *feinga* meaning doing-place, place where a thing is done. The word is much like the English Sports Ground.
15. Folaosioeiki, a place name.
16. This line is not clear. Provisionally I have taken Takuimalae as the name of a *malae*, but taku, or *takui*, may be a tree standing on a green (*malae*).
17. Takuilau, Ahofakasiu, and Fepaki are place names; Tangitangi is probably a place name also, though the word means opening of the buds, and it is possible that the line should read, "Takuilau with opening flowers."

Page 121-125. Chanties

1. "Carried astern," going astern, may mean that the chanty was sung while the canoe was going astern, or the reference may allude to something in the form of the chanty itself. The composer says that he should be rewarded with sweet-smelling garlands (*pipitongi* and *lolohea*), or that the chanty itself is pleasant like these fragrant things. For a different interpretation see Gifford (21, p. 17).
2. Keitahi and Falofilimoto are localities on the weather shore of Vavau.
3. The sites of Tuniloa and Tele are not identified. Both names are listed by Gifford; but not as of natural features suitable to this contest. The lookout place (*matanga*) is a commanding position whence a good view of sea or land can be obtained. The same word is used of a thing seen, a notable object; and also of the spectators at a festival.
4. Fangmofuike (Beach of earthquake) is a beach in Vavau, evidently where the women resort to bathe and dress their hair with lime. This is unlikely a reference to any particular woman, but a general description of what happens at this beach.
5. These verses appear to be rather an ungallant address to a lady, intimating that she must look elsewhere for a lover.
6. Valefanau is a locality near Kolovai, the principal village of Hihifo. Iloituunga is probably the name of a place in the same neighborhood.
7. This is an old chanty, still used in dragging sleds on which large presentations of food are placed (*toho umu*). The *pekipeki* is a sea creature popularly called blue-bottle. The singer likens himself to sea creatures able to outlast the rigors and hardships of the sea. The term *finanga* here means one who contends with and overcomes sea, cold, and wind.

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

533 539 8. The text implies, "People on this side and on that boast of what they can do, but one is as little able as another to give effect to his vaunt. No improvement in spite of all the talk."

9. The reference in these lines is not clear. There was a temple at Ahau, in eastern Tongatabu, and possibly the couplet celebrates the numbers of people who used to resort thither. I have never heard of women disappointed in their hopes of motherhood seeking the aid of the gods.

[824] [461] 10. The *tuo* is one sort of fine yam. The verse is applied in several ways. It is used as an admonition to the old and feeble that their active working days are over and that now cooking a little food is all the labor they are fit for. It is used as a reproach to the young and idle; that they come and work that they may eat, only old folk sitting quietly at home. It is also a reprimand to presumptuous inexperience, "If you would have these fine yams to cook and eat you must have the skill in gardening that years of experience give."

11. Plaint of the "willing horse," getting all the burdens and none of the appreciation.

[103] 12. Meilongopee (Breadfruit almost falling through overripeness) is the name of a rock near the entrance to the anchorage of the main village, also named Haano, on this island. Another prominent rock in the same anchorage is called Feleunga.

13. A plaint against the sea and its moods.

[103] 14. Telekitonga; the southernmost islet of the lonely group Otu Tolu at the southern extremity of Haapai. The northernmost of these islets is called Telekivavau.

[821] 15. Hina, the moon.

16. Toloa (Wild Duck) the constellation of the Southern Cross.

[821] [103] 17. Muitoa; a cape in the island of Haano, Haapai, at the farther extremity of that island from Foa; also an island in Haapai. The chant is composed from the point of view of one living in an island south from both of these, probably Lifuka, the political head of the Haapai group. The sarcasm is at the expense of one who can not get to the near island of Foa, but aspires to reach Muitoa, at the far end of a more distant island. It is intended as serviceable advice to those whose schemes and aspirations are constantly overlooking the fulfilment of the duty next at hand.

[483] [651] 18. This verse was chanted as the presentations of food were being dragged on to the *malae* at the ceremony of Inasi. (See 28, vol. 2, p. 170.)

19. Kalau is an islet off Eua. At one time, tradition has it, it was farther from Eua, but the god Unga (Crab) who is referred to as having left his shell, moved Kalau closer to Eua, and Kiu, Plover, objected to the removal, and flew along early in the morning to stop it.

20. The poem Taufaahau is perhaps hardly to be considered as a *tauaalo* (chanty), though part of it may have been so used. It is perhaps only a fragment of a long poem.

[103] 21. Haafeva and Kotu, islands in the western portion of Haapai. Their "island-like pleasantness, or security" may be that they are at a distance from the center of disturbance.

[103] 22. Fanganonu is a beach in Lifuka. The lines are attributed to Taufaahau, during his wars before he became Tui Kanokupolu, and supreme head of the entire Tongan group. He was preparing to go to Tonga and Eua to obtain firearms, or cannon, from Kaufana of Eua. Velata, the site of a fortress in Lifuka, Haapai, which may still be seen, was the scene of famous actions in this conflict. The war was already assuming the character of a struggle of the adherents of the older religion and policy against Christianity. In this phase of the struggle, centering in Velata, the heathen party was rallying round the Tui Tonga, who was perhaps present in person. This war is difficult to date; but from the Journal of the Reverend James Watkin (38, pp. 89, 103) it is evident that there were wars and rumors of wars in 1832 and 1833. At the conclusion of hostilities the victorious Taufaahau put the vanquished chiefs, possibly including the Tui Tonga, in canoes, and told them not to land again within the Tongan islands; but Kaunanga, the mother of Tungi, took them ashore at Lapaha. Although Taufaahau finally overthrew the power of the Tui Tonga, yet he is said to have been punctilious in observing the etiquette proper to him and his chiefs in his intercourse with them. During the fighting in Velata, Taufaahau was wounded. It is said that this is the only occasion on which he was wounded in battle. So great an impression has the wounding of this great warrior

533 539 643 669

7: McKern A-4,5 (1920-1921) 1929 OU9 Tonga OU9

down until a natural plane of lateral cleavage was reached. Wooden poles were then used as levers to lift the loose slab from its bed, and other poles were slipped under the slab across the cavity formed by the removal of the stone. Skid poles were placed transversely across the path over which the stone was destined to move, and the slab was started on its way to the building site by means of tug-ropes and unstinted cooperative man power. Levers were used at places where progress became exceptionally difficult. The process of hauling stones overland over skidways was called *makafunualoto;* the officer in charge was called *mailau.* A quarry site on Lifuka Island, Haapai, is shown in Plate I.

TRANSPORTATION OF STONE

Stone structures were found on islands where no quarries could be located, and stone quarries on islands where there are no stone structures. That large stones were carried over considerable water distances is evidenced by the fact that no stone structures, aside from one small burial cist, was found on Motutapu or on any neighboring island closer than Tongatabu, whereas stones 6 feet wide and 10 feet long have been removed from the Motutapu quarries.

Living informants give the following account, remembered from the testimony of the preceding generation, of how stones were taken from one island to another:

The boats, at first the *tungiaki* and later the *kalia,* were large double-hulled sailing vessels, bridged with spacious decks, quite capable of carrying heavy loads. The vessel was brought as near to the shore as possible without running the risk of grounding, and there anchored to stakes set up on the shore. The anchoring place was usually at the very edge of a coral shelf, extending outward from the main shoreline, which was submerged at high tide and comparatively dry at low tide. The stone was dragged over skids to the edge of this coral shelf. Heavy wooden poles were then placed each with one end on the deck of the vessel and the other end crossing the abrupt edge of the coral shelf. These served as skids over which the stone was dragged onto the deck, where it was carefully adjusted and balanced, then tied by many ropes radiating from the stone to various parts of the vessel. In removing the stone from the vessel the reverse order was used. Some of the smaller stones were carried by groups of men, selected for their great strength, who placed the stones on the decks of the vessels without the aid of skids.

Certain traditions credit a large vessel named *Lomipeau* with bringing stones to Tongatabu from Uvea (Wallis) Island, for use in the construction of Telea's tomb, *Paepaeotelea* (p. 51). The boat is described as being so large that its hulls passed on either side of the island of Hungatonga, while the deck swept over the tops of the trees. As all the stones in Telea's tomb are coral limestone whereas Uvea is a volcanic island, it seems that the only possible element of truth in this legend is that some of the stones used in the structure may have been brought from other islands.

7: McKern A-4,5 (1920-1921) 1929 OU9 Tonga OU9

In this manner was the Haamonga built. All the common men of Heketa and many men from the outlying districts of Tongatabu were assembled. The stones, of a variety called *okeha* (coral limestone), were cut out from the cliff face on the shoreline just north of the site selected for the structure. This is the kind of stone that forms the bedrock for all this part of the island. When the three great stones had been shaped, they were dragged over wooden skids, by means of heavy ropes and the combined muscular power of many men, to the construction site. The two pits where the columns were to stand were then dug. There followed the erecting of a perpendicular retaining wall of trees and brush, situated closely parallel to the line of the two excavations. This wall constituted the vertical front of an earthen mound or inclined plane of a height sufficient to serve in the following manner. The two uprights were dragged over skids, endwise and prone on edge, up the slope of the artificial incline. Besides the wooden skids and ropes, the implements employed included blocking wedges and levers, to be used in emergencies. At the top of the incline the stones were projected over the edge of the vertical retaining wall until nicely balanced, and then carefully directed to fall endwise, while guided by ropes, into the pits prepared for them. This done, the lintel was transported up the incline in the same manner, but with the lateral edge foremost, and directed to drop into the mortises in the tops of the upright pieces. Then the earthen incline was removed, leaving the trilithon in position. A large irregular pile of earth in the near neighborhood of the monument is said to be the material removed in leveling the construction mound.

Tamale's account of origin and construction is so detailed and logical, coming as it does from a very old man who neither speaks nor reads any language other than his own and who is highly respected by natives and Europeans alike as an authority on the traditional history of his district, that it must be accepted as a weighty part of the available evidence.

The name Haamongaamaui (*haamonga*, the burden carried on a carrying-stick called *haamo; a*, of; Maui, a god and culture hero) is probably derived from the myth according to which Maui Kisikisi brought the trilithon from Uvea to Tonga, carrying it on his shoulders. It has been argued that this myth indicates that the stones constituting the structure were brought from Uvea. While such a feat may have been possible, a preponderance of the available evidence stands against it. It is a common thing in Tonga to find mythological origins ascribed to things of known historical origin. Furthermore, limestone employed in the structure is identical with the country rock immediately surrounding the monument, while Uvea is basicly volcanic in formation.

It is hard to see just how the trilithon would tend to decrease the possibility of dissension between the two sons of Tuitatui without including a belief in sympathetic magic. The two columns were named after the two sons and it is possible that the belief existed that as long as the two representations of the brothers were united by the lintel-piece, there could be no breaking of brotherly relations. According to Gifford (11) Tuitatui reigned in the early part of the eleventh century.

Prince Tungi believes that the Haamonga was erected for playing a game called *kopai kolo*. The existing structure may have been used in playing

8: Collocott & Havea M,I-5 (no date) 1922
OU9 Tonga OU9

112. Fakamohe mei ulu: To put to rest from head. 539 461

Used of that which is near at hand; a task that must be accomplished in the immediate future. The picture is that of a man who lies down to sleep with his working waist-cloth or his tools placed near at hand, both as a reminder of his task and to be easy of access when he awakes in the early morning. It is also used of something which is lying just ahead in the journey of life. *Fakamohe*, put to rest, besides being used for example, of putting a child to sleep, is also used of placing, putting, inanimate things. This latter sense fits best with the context of the phrase.

113. Fakaanga i hiku mamao: Criticise (something) at extreme distance. 539 183 626

An admonition that if you want to offer criticisms or advice upon anything, choose something that is well within your own experience and knowledge. Keep quiet about what you don't understand.

114. Fakaanga i tefito'i niu: Criticise at the foot of the coconut tree.

One who stays on the ground but is lavish with his advice to the man who has climbed the tree. Generally of the man who stays out of a job but has plenty of talk to offer to the one who has gone into it.

115. Fili akau vaivai: Picking weak tree. 539 461

Choosing an opponent in a contest who is not very formidable; generally looking out for a soft thing, like the woodman who picks an easy tree to cut.

116. Fokotuutuu ae fefie hu: To stack up almost rotten firewood.

A pile of such wood may make a considerable display, but when used will be quickly consumed. It will prove in fact to be a big stack of hollow pretension.

117. Hala i tangata ia: Being without man, that is, there is no man to carry out what is desirable. 539 626

A certain work languishes because it has no man fit for it. The expression is used also in rebuke of someone who misbehaves himself where there is nobody able to check him. You misbehave yourself in this way, but only because you are without a man, because there is nobody here to punish you.

118. Muomua puke fue: Grasping *fue* in front. 539 483 461 [283]

The *fue* is a creeping plant with strong tough stem, used anciently as a rope for drawing heavy loads. When a team of men was dragging a load the man in front just held the line and did very little of the actual

8: Collocott & Havea M,I-5 (no date) 1922
OU9 Tonga OU9

539 work. So of a man who seems to be on the job but is in reality putting
483 very little real work into it.
461 It is also explained as referring to two or more people going through the bush together, walking in single file as the Tongans invariably do, when
539 the front man, grasping a branch and holding it out of his own way, lets
576 it fly back in the face of the man following. This is the explanation given
481 by Baker, but although he had opportunities of getting correct elucidations denied to the present day investigator, yet the other application of the expression has much to recommend it.

539 **119. Taki taha tali hono vaha-ngatae:** Each one accept his duty;
461 each one do his duty.
417 The word *vaha-ngatae*, translated "duty", is commonly and probably
466 correctly explained as meaning literally "between the *ngatae*". The *ngatae*
622 was used as fencing posts or for marking lengths of the fences in the com-
565 pounds of high chiefs. When the people were mustered to build the fence they were assigned to do so many spans between the *ngatae*, and thus the distance between the *ngatae* came to be used in the sense of one's share of a task, duty.

539 **120. Ojiki a velenga:** Finished desire.
461 The division of this phrase into its component words, and the literal translation, are conjectural, but the sense in which the expression is employed is that of doing to the utmost of one's power.

121. Ta fakalanga ta: Stroke arousing stroke.

When workmen are weary and are resting they will be stirred to recommence their labor if one of their number gets up and starts working
[579] again. Used also of a remark which arouses antagonism, and begets strife and argument.

122. Tuai kae ngai: Slow but moving on gradually.

Has its obvious meaning of that which cannot make any great pace, but nevertheless keeps advancing.

Another form, apparently modern, is *Tuai kae nga'i*, which means slow but creaking, that is, creaking on its way: the idea being that of a cart moving sluggishly and creakily. The application is the same as above.

123. Tuu kau oi: Stand I shall grunt, groan.

Used by a weak or aged man to himself as he forces himself to get about some work. Come on old chap, get to it even if it does make you groan.

124. Valevale malohi: Unskilled (but) strong, or a strong unskilled person; an unskilled person who works with a will.

A man who has no special skill but who works with all his might ("does strongly" as the Tongan idiom has it), is more satisfactory than a